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Correspondence.

THE ITALIAN SINGERS AT THE FESTIVALS.—In confirmation of the opinion we gave in the last number of the *Musical Times*, how much out of place these otherwise clever artists were at the music meetings, a correspondent in the *Morning Post*, of 16th Sept., calls attention to the following impropriety. The fault of the matter is evidently with those who placed Alboni so much out of her sphere.

THE WORCESTER FESTIVAL AND THE BISHOP OF WORCESTER.

SIR,—It is most unaccountable that the farce which was enacted at Worcester Cathedral on Thursday morning should have so long eluded the detective criticism of the public press. Your reporter, indeed, did not fail to observe that the gem of the morning was sadly marred by the imperfect enunciation of the words; and well it might. It had, indeed, been pre-arranged that Alboni should give the Seraphic Hymn in the English version; but whether her courage failed her at the last moment, or from whatever cause, she certainly repeated the sentimental "Dove sei amato bene" from the opera of *Rodelinda*. Now it is impossible to blame Alboni, who was only engaged in a professional way, and did her best to produce the desired effect; but only consider the malapropos! A Christian audience rising reverentially, in a consecrated edifice, to profane words in a foreign tongue! A further coincidence to be mentioned, is, that the beautiful hymn, "O salutaris hostia," had been refused on the ground that they were in a foreign language, and too papistical. But the climax remains to be told.—The Bishop encored! O, my lord, will you ever again preside at a musical meeting in your cathedral, after such a mistake in such a place? Most truly do we believe that you were as innocent of the song as the babe unborn. But we would seriously put the question:—Was your cathedral ever intended to combine secular amusements, opera singers, and a volatile audience? And is not the *denouement* to be interpreted a judgment of the abuse? Alas, my lord! in the words of the poet—

"Euge 'taum et belle nam bellum hoc excute totum
'Quid non intus habet?'"

I remain, Sir, yours, &c.

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Brief Chronicle of the last Month.

It is said that Drury Lane Theatre will be opened in October, under the joint management of Mons. Jullien and Mr. Gye, with Promenade Concerts.

THE NORWICH MUSICAL FESTIVAL.—The managers of this Festival have generally made a point of producing some new musical work at each of their meetings, and to them we are indebted for the first introduction of several which have remained public favourites—for instance, *The Last Judgment*, by Spohr, &c.; and on the late occasion they had progressed so far in their arrangements for the same end, as to obtain the promise of Dr. Mendelssohn to write a new work for them, but which was unfortunately frustrated by his sudden and lamented death. The late Festival was successful as to the receipts, which are nearly the same as those of 1845. The Charities will derive an advantage of about £1000.

APPOINTMENT OF CONDUCTOR.—SACRED HARMONIC SOCIETY.—In pursuance of certain resolutions agreed to at a meeting of members held on Tuesday, the 5th Sept., a special general meeting of the society was held last night, at Exeter Hall, for the election of a conductor, and to consider and determine what further conditions should be adopted with reference to that office. The chair was taken by Mr. Harrison, the President of the society. Five or six candidates were proposed for the office of conductor, all of them men of standing and high professional eminence as musicians, but after considerable discussion, the contest lay between Signor Costa and Mr. Perry, who has been for about sixteen years the leader in the society. Upon the votes being taken, there appeared, for the appointment of Signor Costa 97, and for Mr. Perry 28, being a majority of 69, in favour of Signor Costa. This appointment may be hailed as a great accession of strength to the society, especially when Signor Costa's connection with the Philharmonic is taken into account; and it may also be regarded as a further evidence of the anxiety of the society to increase its effectiveness, and to sustain its well-earned popularity. Mr. Perry's long services as leader were highly eulogised and duly appreciated.—*Morning Advertiser*.

The Triennial Meeting of Welsh Harpers, &c., called the Eisteddfod, will take place at Abergavenny, on the 10th, 11th, and 12th October. The meeting is for the encouragement and preservation of the original Welsh language, literature, and music, and between 40 and 50 prizes will be given, some of the value of £70.

The *Musical World* has a curious letter from R. Schuman, of Leipsic, pointing out a canon attributed to Mozart, which is note for note the same as "Non nobis Domine," said to be by Bird, and asking if there be any evidence in England, proving the composition to be by Bird, from the date of publication.

THE WORCESTER MUSICAL FESTIVAL.—The 125th meeting of the choirs of Worcester, Hereford, and Gloucester, took place on the 5th, 6th, 7th, and 8th of September. The first morning was dedicated, as usual, to a Cathedral Service, produced on an effective scale, and forms one of the most interesting features of these meetings. On the present occasion the prices of admission had been much lowered, especially the side aisles, and those portions set apart for the general public; this improvement had been recommended in former years, and the greatly-increased attendance on the present occasion shews how ready the less wealthy portions of the community are to enjoy a musical treat, if brought within their means. Handel's *Dettingen Te Deum*—Purcell's *Jubilate in D*—Hayes's anthem, *O worship the Lord*—Mendelssohn's beautiful anthem, *As the hart pants*—with the delightful old preces and responses by Tallis, formed the musical portions of the service. On the other days the public had the opportunity of hearing the following works for the most part entire:—Mendelssohn's *Elijah*, "Spring" from Haydn's *Seasons*, Haydn's *Creation*, Beethoven's *Engedi*, a selection from Crotch's *Palestine*, and the ever fresh *Messiah* of Handel. The orchestra numbered about 350 well selected instrumental and vocal performers. The financial part of the Festival appears to have been more than usually successful; and the collections at the doors, which go without deduction to the charity, amounted to £960.